

**The** **JULY No. 72**  
**Beatles** **216**  
**MONTHLY BOOK**





# The Beatles Book

*The Beatles' Own Monthly Magazine*

**No. 72, JULY 1969**

## EDITORIAL

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**Editor: JOHNNY DEAN**

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**Leslie Bryce and Bruce McBroom**

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Hi!

The wandering minstrels of the middle ages used to write long verses about the big events of their days. But the only time that people were able to hear them was when the minstrel used to visit their particular area, usually for some important event, when he would perform his material, often for hours on end.

Our modern-day minstrels don't have the same problem. Whatever they write can be heard instantly right around the world on record, radio and television. Many of John and Paul's songs are similar to the old-style ballads in that they tell a story or describe a modern happening. Indeed, the Beatles' latest, *The Ballad of John and Yoko*, tells us about John's marriage in March in a very modern-day minstrel style way.

When one sees just how scared so many other top artists are when it comes to stepping out of their particular bag, it's very refreshing to see the way the Beatles constantly attempt new things. Sometimes, they don't come off quite as they planned, but the important thing is that they never stop trying. And if anyone is 90% successful when he is constantly trying new things, they are pretty good!

Having led the pop world in the production of the super album, once again the boys have suddenly changed course and, as you will learn from Mal's report on their new album in this issue, they have done something different once again.

Many BEATLES BOOK readers have said how fascinated they are with all the odd little bits and pieces that can be found on Beatles' records, often when the song has supposedly completely faded out. Their new LP is completely natural and most of these odds and ends have been left in. I am sure that every record collector will find it fascinating.

One thing that every BEATLES BOOK reader wants to see and that is new photographs of the boys every month. I always try and publish something different every month but I think the shots of the boys boating on the Thames in this issue are some of the most original that we have ever included in our pages. Hope you like them.

**Johnny Dean** Editor.









## THE OFFICIAL *Beatles* FAN CLUB

National Secretary  
**FREDA KELLY**

Postal Address:

**THE OFFICIAL  
BEATLES FAN CLUB  
P.O. BOX No. 12  
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Club Telephone Number:  
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# JULY NEWSLETTER

**DEAR BEATLE PEOPLE,**

Since last month's Newsletter pages were given over to details of the latest set of Beatles Superpix I've decided to catch up on our gossip 'n' news with an extended version of . . . . .

**BEATLES BITS: JOHN AND YOKO** want to extend their "Acorn-planting for Peace" programme by staging more "lie-in" weeks and taking peace-offering acorns to top statesmen. After Canada they hope to make similar trips to Ireland, Tokyo, Germany and even Moscow . . . . . May 30 release of *The Ballad Of John And Yoko* marks the first time the **BEATLES** have issued another new single while a previous one is standing at Number One in the charts . . . . . Future **ZAPPLE** LP albums planned include recordings by American poet **RICHARD BRAUTIGAN**, **LAWRENCE FERLINGHETTI**, **MICHAEL McCURE**, **CHARLES OLSON**, **ALLEN GINSBERG** and American comedian **LORD BUCKLEY** . . . . . American soul songstress **DORIS TROY** has been having very friendly talks with Beatle People at the London Apple Corps headquarters . . . . . Comment from **JOHN** at two o'clock in the morning when Appleman **KEVIN HARRINGTON** served tea during a recording session break: "Oh God! What is it? Trifle or pigs?" . . . . . Despite press reports suggesting that **THE BEATLES'** first LP *Please, Please Me* is to be re-issued at bargain price, Music For Pleasure record people assure me they have no such release schedule although the MFP low-cost label certainly holds rights to early material by the group since it is associated with EMI . . . . . Belated congratulations to **NEIL** and **SUE ASPINALL** on the May 17 birth of a baby daughter, **GAYLA** . . . . . **MAL EVANS** (34) and **CILLA BLACK** (26) share the same birthday—May 27 . . . . . Apple HQ in West End's Savile Row claims to have been allocated its own personal Traffic Warden! . . . . . **JOHN AND YOKO** have plentiful and diverse plans for their new Bag Productions operation. They want to record special albums, make films and publish books—including a pair of separate books by John and Yoko! . . . . . On May 31, as soon as **GEORGE**





*Judging by their expressions, Ringo and Paul think this photograph's a serious business.*

had finished work on Apple's first **BILLY PRESTON** album, he took **PATTIE** on holiday, following **PAUL AND LINDA** to the South of France . . . . . Beatles biographer and *Sunday Times* writer **HUNTER DAVIES** reveals that he has completed the writing of lengthy Obituaries for all four Beatles. Surely this commission from the *Sunday Times* is the final recognition by The Establishment that John, Paul, George and Ringo are amongst the Very Important People of our generation! . . . . . **GEORGE** has just bought a Hammond G3 Organ after watching **BILLY PRESTON** use one so effectively in the recording studios. Instrument had to be flown in specially from America. . . . . **PETER ASHER** quit Apple at the end of May.

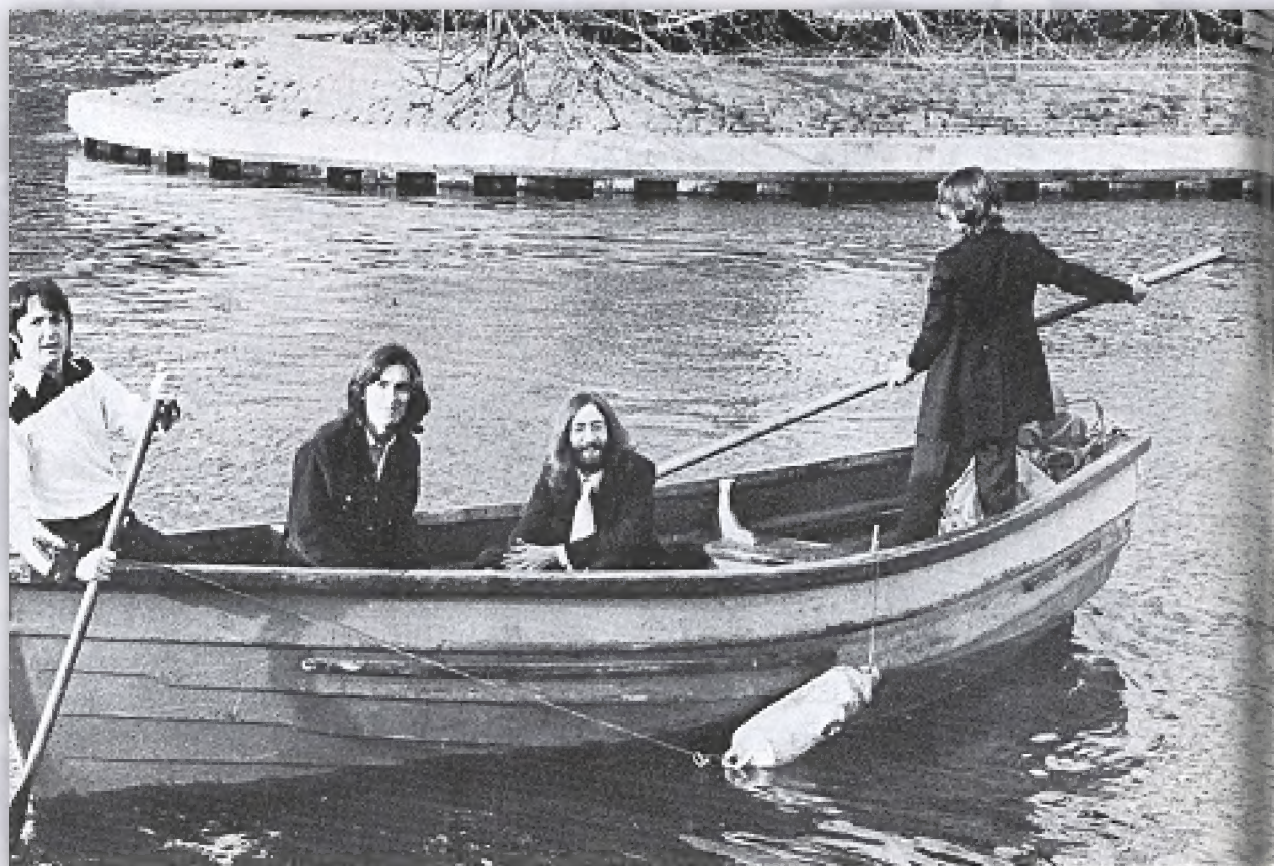
**GEORGE AND PATTIE** planned a surprise birthday celebration for **MAL EVANS**—but the plans were so secret Mal didn't know about them and missed all the fun. He spent a quiet evening at Neil's flat and went to bed early—while **George, Pattie, Billy Preston, Doris Troy, Klaus and Christine Voorman** and other selected buddies, pals and mates had dinner, went clubbing in the West End and finished up watching "Magical Mystery Tour" out at George's place in Esher!

**GEORGE** terribly enthusiastic about **BILLY PRESTON'S** work after producing his LP which Apple hope to release by the end of July. Celebrity-type visitors to the LP sessions in Apple's basement studio included **RICHEL HAVENS, GINGER BAKER, ERIC CLAPTON** and **KEITH RICHARDS**. Mainly the LP is made up of original Billy Preston compositions plus one by **BOB DYLAN** and *Morning Star* penned by jazz/blues veteran **W. C. HANDY**. Billy seems to be equally talented at playing piano and organ, singing or composing his own material.

**SORRY** there's an obvious lack of **PAUL** and **RINGO** information amongst the month's new Beatle Bits. Paul wasn't back from Greece when this Newsletter went to press and Ringo was still finishing his "Magic Christian" filming with Peter Sellers in America—but you can read all about Ringo in **DEREK TAYLOR'S** special report from the QE2 elsewhere in this issue.

That's all for now,  
Lots of Good Luck and Tarrah for now,  
**FREDA KELLY,**  
*National Secretary of The Official Beatles Fan Club.*







# 'Z' is for Zapple.

Introducing Zapple, a new label from Apple Records.



John Lennon/Yoko Ono:  
(Zapple 01)

'Life with the Lions:  
Unfinished Music No. 2'



George Harrison:  
(Zapple 02)

'Electronic Sounds.'

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Name

Address

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# DEREK TAYLOR MAKES A RADIO TELEPRINTER CALL FROM THE QE2

We were in Manzi's one night, a fish restaurant in London—John, Yoko, George, Patti, Terry Doran and Pete from Grapefruit, Pete Shotton, Joan and I, when John passed a note up the table to me. Would you and Joan like to come to America with Yoko and Me on the Queen Elizabeth?

"Yes".

"Right".

All we needed was a visa for John. We had three weeks, or four and that seemed enough time. Allan Klein, The Beatles' new American business manager made an application in Washington and Peter Brown, their personal assistant in Britain made appropriate noises to the U.S. Embassy in London.

The three weeks, or four, passed. There had been faint answering echoes from Washington and Grosvenor Square, but none loud enough to sound like a visa. John however, and Yoko, pressed on as if everything were OK—which is the only way to approach anything—and packed into trunks the incredibly complex material on which they plan to base bag productions, their new joint company formed to funnel their creative energy into world markets. Films, books, records, miles of tape, clothes for a thousand occasions, white tail-coats, white top hats, black leather suits, tennis shoes, boots, fur-coats, acorns for peace, anything the everyday traveller would need to cope with the worst extremities of the equator, both poles and Manhattan, a concert at Madison Square Garden and a visit to the White House. Came the final week of preparation and the pressure was stepped up on the U.S. immigration authorities. The *Sunday Express* forecast John would maybe not get a visa: but maybe he would, they said leaving the reader free to make up his mind or remain confused, whichever he chose. The *Sunday Express* also listed George and Patti as prospective passengers: this too was less than accurate. George and Patti had other plans—they were house-hunting in Gloucestershire. By Wednesday, John and Yoko had decided they would fill the remaining two days in redoubled frenzy of preparation discarding sleep like Tom Jones his tie, or Jim Morrison his trousers.

There was a new reason for their determination to sail on the QE2—Ringo and Maureen too had booked staterooms, one deck below John's on the starboard side. John and Yoko's room was to have been 1050, Ringo and Maureen's 2081.

Ringo (and Maureen, with Zak and Jason) was to be on the Queen with Peter Sellers (and his daughter Victoria) with Joe McGrath and Denis O'Dell (and their wives) as, respectively, the stars, director and producer of the Movie "Magic Christian" from the book by Terry Southern who also planned to sail with the Party, along with Tony Palmer, pop journalist and film documentarian. In short, the QE2 looked like being a very bright warm scene—a new, widely acclaimed ocean liner, old friends and new, free under God's sky for five wondrous 25-hour days (you gain an hour a day on the Atlantic run, westbound). By Thursday John and Yoko's packing was almost done. John was invited to the U.S. Embassy to re-state his reasons for travel. The Embassy official listened and said he would be in touch with them. They returned to their office in Apple to continue with the tin trunks. Their calm was undisturbed and down in Sunningdale, John and I prepared for embarkation next day, with Dominic and Annabel (at 20 months and eight weeks) the two youngest of our six children. We packed with some energy but with diminishing confidence for we saw the time running out for John's visa. Night came on Thursday without an answer from the U.S. Government or its London representatives.

At 1 a.m. on Friday, John called from Weybridge. "Did I wake you?" "No, we're still packing. How does it look?"

"I don't know" he said. "We're ringing Klein to see if he's had any word from Washington, I'm also trying to find Peter Brown but he's out. I don't know any man who spends so much time eating." I said it was after midnight, so maybe Peter reckoned he was eating in his leisure time. At heart a generous man (generous to a fault his uncle used to say). John agreed. "Probably, probably. He has a right to eat." Anyway, he said, "Joan and I were to sail anyway, no







matter what happened to John and Yoko, we were to go if only to look after the baggage, which must surely be the biggest personal equipment consignment since lend-lease. "What will you do?"

John said "We'll go to Southampton too, maybe the visa will still come."

Such a dear, optimistic man, so full of hope. It would break your heart.

At dawn we woke and moved the suitcases downstairs. Mal Evans phoned.

"I never have any sleep the night before a tour", he said. He was in Weybridge, rounding up the final bits and pieces for John and Yoko. The Mercedes would be down for us, he said.

John and Yoko would come in the Rolls, and the Apple van would be down with their luggage and also with the equipment to be used by two men of the documentary film unit who had been hired to record the voyage for John and Yoko. The fourth car in the convoy would be Mal's. Thus in procession, would Apple bowl down the A30 to Southampton and the open sea.

In New York Harbour, John planned to lead the entire ship over the loudspeaker system in a "Song For Peace"

At 10 a.m. our car came and Mal also arrived. Joe our driver said John and Yoko were running out of time and also they were running-out of confidence. The visa had not come.

Body blow. We saw the four elder children off to school. Said goodbye to Joan's Mother, got in the Mercedes and set off south. Somewhere around Camberley, half an hour later, a white Rolls Royce appeared in the wing mirror. It was John and Yoko, and they were going to Southampton. Yes! The car overtook us and John's amplified voice rang out over the A30. "Good morning". We followed the Rolls for a few miles and then she pulled into a car park near Basingstoke, by a tea shop. John got out followed by Yoko.

"We're not going," he said. "It's no good. I've been ringing from the car and the visa's not through. We're going to make a last call from this cafe, and then have breakfast. But you go, have a good time."

"Have another honeymoon" said Yoko.

They said they would make a film in Southampton to back up "The Ballad of John and Yoko" and then return to Apple.

It was abominable. They could bring more fun and peaceful energy to New York than any couple in England, but they did not have the rubber stamp of the U.S. Government in John's passport and what chance has fun in the face of authority or peace for that matter. We said goodbye to the two of them and to Mal and

bashed on to the coast. Twenty miles from Southampton came another Rolls, a black one. It was Ringo, Maureen, Zak, Jason and their staff of two, Alan and Stella. We felt better. It was good to see friendly faces.

At Southampton we met Cunard's people—those with smiles and P.R. badges and those with small rank and loud voices. A small battle at the foot of a staircase was resolved in Ringo's favour and he and his party were allowed aboard.

We went to our rooms and the stewardess said "I believe you are my namesake . . . . . Aspinall". It seemed Neil had been booked on the liner originally but he hadn't come because Susie had just had a daughter. That was the first disappointment for the crew because if you are looking forward to meeting your namesake, and your name is Aspinall, it is no big deal meeting a Taylor. The Steward came and asked after Mr. Lennon. I said he hadn't come yet, "A visa hold up, you know how it is". Probably he'd board at Le Havre our only port of call in France, we suggested. A man came to check the lights, and had that look of Beatle spotting. Someone else said "How are the Lennons?". And I said they weren't here. "Not yet". We still kept a small hope alive. Back in London helicopters were standing by for a Le Havre drop should the visa come. Another crew member said "Is John . . . Lennon here?". I said "Not yet", and he said are any of the others on board. "Ringo" we said, "and his family". The sailor brightened up "Well that's good".

We sailed at lunchtime, 12.30. It was exciting, it always is, but there were two empty beds in the next stateroom and it didn't seem fair. It didn't seem fair.

We met Ringo and Maureen again on the way to dinner. "Hello Scouse" said a sailor "How's it going?". "Great" said Scouse Ringo Starr, public property, first class fare paying passenger in QE2 notwithstanding.

"You certainly messed up my daughter's life" said the sailor and Maureen looked puzzled. "She worships you, never met you," said the sailor. We got in the lift to take us to the grill room and the sailor pursued his point. He tapped his nose and said in a confidential voice you could hear from one corner of the lift to the other, but no further.

"Sorry to hear the bad news about Len, Scouse".

"Len?".

"You know, John Lennon". Ringo said it was sad and we all felt bad again.

We were by now in Le Havre and Cunard's PR man said a helicopter drop was still possible.



So we all felt better again. Up and down, up and down you go. The Grill room was lovely. Peter Sellers came by with Joe McGrath and Denis, one time head of Apple Films, now a close friend of the Beatle family Apple. We ate well and talked about the ship's night-time amenities. Ringo, addicted long ago to dark discotheques, as the only real dancer among The Beatles he was particularly hooked on the old ad lib. But recently he's been more settled in deepest Surrey. Ringo said he fancied a revival of old habits for the five days afloat. Maureen was delighted. But as the meal progressed, and though it was fine food in a room fit for a King, his face became smaller and smaller and his eyes darkened and he began to look, in short, smashed. He drank a desultory glass of champagne, a gift from the film's financiers, and said he had better go to bed, telling Maureen to go to the ship's discotheque anyway. But it isn't the same, it isn't the same at all on your own so the pair of them retired early and Joan and I with the film people, went up to the darkened club and stayed long enough to hear the Applejacks, an early Birmingham group once gifted with a Beatles song *Like Dreamers Do* (Remember?) Now playing their own material with some skill and about to rename themselves "Seth" as part of an image-change.

We took in Ronnie Carroll's floor show in the Q4 room, and so to bed. Sea calm. Next day I met Ringo in the corridor, clear eyed and fresh complexioned, dapper as hell, camera round his neck on his way to gamble with Denis O'Dell and the other punters on the ship's run. This is a game played daily in the theatre bar whereby you guess how far you have come. You lose, but you enjoy losing. That is the way with gambling. We are having a good time by now. We have learned with John's absence and I have photographed John and Yoko's empty beds in case they wish to use as the cover of their next Apple album which should be titled "John and Yoko Afloat" with nothing but the sound of a heavy sea running.

The heavy seas came by Sunday. Saturday night was the first sign that there is more to sailing than wandering around the Hiltonian luxury of a floating pleasure palace. There is the sea, the element our metabolism is not built for. We are in the discotheque on Saturday and Ringo decides to give the new Beatle album its first public performance anywhere in the world. Alan brings it and it is played to the amazement of those with ears to hear. The waiters, led by a man who is as old as Long John Silver and not in the vanguard of pop-lovers, grumble about the decline of musical standards. A hundred

yards away his contemporaries are dancing to the hokey cokey and the Gay Gordons. Ah, they could write music in those days.

Sunday, Peter Sellers, Tony Palmer, Denis, Joe, Ringo, Maureen, Joan and me, and Dominic we all go by invitation to meet the officers in the Ward Room. It is high on the ship, right at the top and it is swaying and we are swaying and we decide to a man that we are sea-sick. Ringo drinks half a glass of beer and says "Godbye for now". We all take a pill. For seasickness. We then get better.

The QE2 is a splendid ship, we are thinking. We have phoned John and he asks is it swinging? Well no, there are only 620 people on board and it is capable of carrying 2,000 or more. It will be full returning. From New York. The QE2 is ahead of her time and, so the designers say, she will age gracefully. The aim was to make her a floating hotel resort able to compete with other great hotels for Cunard believe that the competition is not with the air which is transportation, but with the land.

There are so many dances on board you would have to be in a wheelchair to remain immobile. There is so much entertainment (from—on Radio, Dvorak's scherzo capriccioso Op 66 by the Philharmonia Orchestra conducted by Wolfgang Sawalisch to Basil Stutely and his Orchestra in the Queens Room) that you would have to be the pinball wizard not to find something you can dig.

Anyway, Saturday Ringo and the rest of the gang met the Captain, and Sunday Peter Sellers saw the engine room. Sunday night we discoed again and drank too much. Monday Joan and I had a little party and John rang and asked me if I had written anything for the *Beatles Book*.

"Yes," I lied. So here it is, to be telexed by anyone with fortitude, to Apple's new telex system in Savile Row.

I hope you enjoy it. If it seems nothing much has happened, then that is how it is. It is a lovely leisurely life and it must be done by everyone before we die.

It is a wonderful escape from whatever reality is. Yet it is a reality of its own for the 900 officers and crew on board. For them, it is their home and their way of life and inveterate grumblers though sailors are, they have a way of coping which is very charming.

We are having a good time, our gang in our simple fashion. Ringo is over his sickness, Maureen cannot get enough of the Petits fours. Zak and Jason and Dominic play happily in one of the best nurseries in the world and God's sky is still overhead and his sea is to be overheard below. We are alive and well and at sea.













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## LETTERS from Beatle PEOPLE

Dear Mal,

We are two group members who live in flats and we are both big fans of the Beatles. After almost constantly listening to the latest Beatles L.P. we have only recently stumbled upon the fact that we have been listening to almost different numbers on all LP's!

One is mono the other stereo. In particular *Helter Skelter* is the most noticeable as the stereo version is longer and the mono does not have Ringo doing his "blisters" bit at the end!

So please Mal take us out of our misery and explain why.

Yours sincerely,

Peter Wrigley and Geoff. Wilson,

P.S.—The LP is still great—which ever version you listen to!

Flat 1A,  
Lansdowne Road,  
Crumpsall, Manchester 8.

Dear Johnny Dean,

John and Yoko together stand for love and peace in a unique way, and their philosophy is beautiful and inspiring. They have been criticised for their recent doings, such as the planting of acorns for heads of state as a plea for peace. Yet are those who frown upon such an endeavour doing anything themselves to promote feelings of goodwill in this world? Or are they merely pursuing their everyday lives with all their petty trials and tribulations, thus contributing to the pessimism and frigidity that is all too common in this society; in short, "playing it cool by making this world a little colder"!

John and Yoko's project is unusual, to be sure, but that is what makes it so refreshingly beautiful! Although so many people today profess their dedication to ideals such as peace, the usual manifestation of such "dedication" suggests nothing but hate and violence. Raucous protests by people who are trying to "change the world" are the greatest contributors to the confused restlessness and explosive hatred that is so characteristic of our time. John and Yoko, instead, represent the highest and truest form of dedication to an ideal, for theirs is an appeal to the *intellect* rather than to the aggressive instincts of man. Unlike the violent protestors and noisemakers who, while paying lip-service to love and brotherhood, are only seeking to overthrow and destroy, John and Yoko are trying only to increase awareness and make people **THINK**.

The full significance of John and Yoko's endeavours may reach only a few. The world is not yet willing to accept a John Lennon, though paradoxically a philosophy like his is sorely needed by today's society. But although John's acorns may not produce a stunning impact on the world, they will not go by unnoticed. The sincerity and earnestness of the Lennons' campaign for happiness was illustrated so beautifully in a recent interview with John. He said:

"They might think it's very rude for us to take acorns to the White House . . . but at least we'll give them a laugh, won't we?"

American College Student

Dear Johnny,

I know this letter will never be published, but I must fill you in.

I find it quite amusing to see Frederick James and Billy Shepherd attempting to describe John to us, only to conclude that he has a "massively inconsistent personality".

They have reported what the fans want to hear instead of the truth. The truth is quite evident: John is a wise and shrewd man. He is out for money first and to please his fans second. He wanted to stop touring because there's more money in recording and now he wants to tour America (not Britain) because this is where the money is. I guess he could use the extra "pocket money" after buying a new home, Tittenham Park, for \$360,000. Only John could produce something like *Two Virgins*, call it art, and cart his money to the bank laughing. (I would advise the fans not to be too loyal otherwise some day fall victim to Beatleheartbreak.) I admire John for the ingenious way in which he is becoming rich. We would do the same thing if we were in his place.

Several days after buying Mary Hopkin's *Goodbye*, I noticed the disc has two green apples instead of one green and one white half-apple. Is it supposed to be this way or do I have a unique freak Apple?

*Across The Universe* will be on their new LP (just when America's lunar landing mission flies *Across the Universe*), but what about *Not Guilty*, *Polythelene Pan*, and *What's The New Mary Jane*?

Thanks,

Bob Charpentier,  
65 Bernice Avenue,  
Woonsocket, Rhode Island,  
U.S.A.

What do other Beatle Book readers think?



Dear Mr. Dean,

In April's edition of *BB* (No. 69), Anthony Doyle says "I, too, fail to see what it is all about" in reference to *Revolution No. 9* off *The Beatles*, the Double LP.

I have my own idea of the origin of this monstrosity and here it is.

It is known that the Beatles recorded the album to satisfy all tastes, folk, blues, pop, blue beat, etc., etc.

Now, thinking that the LP had nothing to criticise, the Beatles decided to create something that *everyone* who follows the Beatles would query and criticise.

I'm not sure if my assumption is entirely correct, but then I'll bet I'm near to the truth.

Yours faithfully,  
D. Dicks, No. 146586,  
21, Brookfield Road,  
Aldridge, Walsall,  
Staffs.

Dear Editor,

I would like to make an inquiry and complaint and as I do not know where to direct myself, I write to you.

Question: How does it come that GEORGE HARRISON is always treated like a "step-child"?

This looks like the question of a feeble-minded, screaming teenager, who is a fan of George. This is not quite the case. I admire all four Beatles and the talent of John Lennon and Paul McCartney is obvious.

Reading the critics and the *Beatles Monthly*, I think it strange that George does not get even a little credit for his guitar playing. Not even good old faithful Mal Evans digs him a little.

I know you have not the time to read long letters, so I shall not go into details. I only would like to give two practical examples:

(1) The critics shout hurra for Lennon and McCartney on the famous Double-LP and immediately after this they quote enchanted *Piggies* and *My Guitar Gently Weeps* without mentioning the writer.

(2) George composed a masterful piece of music. Something more than a song. A work that was unexpected and astounding. I mean, of course, *Wonderwall Music*. But not even the *Beatles Monthly* found it worthwhile to make a topic of it. I understand that most fans are not struck by *Wonderwall*, but a magazine dedicated to music and chiefly to the Beatles, should have said something about the extraordinary and amazing development of GEORGE HARRISON.

Anyhow, I really would like these lines to appear as a homage and with my compliments to GEORGE HARRISON, wishing him good luck and good composing always. (Only one plea: Don't be too stubborn, don't overdo the Indian bit.)

With my greetings to all,

Ricarda Gutt,  
Caixa Postal 3037-ZC-00,  
Av. Pres. Vargas, 417-A, 170,  
Rio de Janeiro, Brazil.

Dear Humanity,

This is an attempt to wake a few people up, because there are a majority of people today who have been brainwashed with war and hate. And if they don't wake up pretty soon, then I'm afraid the world we live in just isn't going to be fun any more, and it's as simple as that.

Love is the key word and it seems that the only two people who are truly human in this world today are, Big Uncle John and Auntie Yoko. And if more people listened to them instead of mocking them all the time, we wouldn't have all this unhappiness, I'm sure of it.

So please if there is anyone who I've got through to or who agrees with what I've said, please spread the good word, Love.

Here's hoping you'll print my letter.

Yours for ever,  
Glyndwr Chambers,

P.S.—Lots of Love to John, Paul, George, and Ringo, Yoko, Linda, Pattie, Maureen, and I hope the kids are well.  
See you.

82 Southwood Gardens,  
Ramsgate,  
Kent.







**ABOVE:** The boys look like four 18th-century pirates about to board an enemy ship.

**BELOW:** Four Beatles, just recognisable through the branches, tie their boat up to an island in the centre of the Thames.





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# "THE BEATLES GET BACK"

## August LP Surprises

★ 10-year-old song is included! ★ Skiffing Beatles do "Maggie May"! ★ No vocals from Ringo! ★ "The Beatles with their socks off" — and they've re-recorded "Love Me Do" but It's not on the LP!

### NOW READ THIS EXCLUSIVE BEATLES MONTHLY ALBUM REPORT BY MAL EVANS

THE Beatles' next LP album was finished at the end of May—with George the only Beatle remaining in Britain at the time, supervising the last of the re-mixing and re-balancing sessions to produce the final tapes from which the LP record will be made.

Release of the album is being held back until August so that it can coincide with the publication of a special book full of recording session pictures. Apart from the LP and the book, there's the film which was made while the new numbers were being rehearsed at Twickenham and recorded in Apple's own new studio in the basement beneath 3, Savile Row, our London headquarters. The fellows would like the film to go on television in August so that everything comes together at the same time.

Before I go into the new LP in track-by-track detail let me set down some of the background information.

The title of the album is *The Beatles: Get Back*. And indeed John, Paul, George and

Ringo do get back with these recordings—all the way back to the simplicity of their earliest stuff.

Remember the fellows' first Parlophone album *Please, Please Me*, issued in May 1963? Well, the photograph for the new LP cover was taken in exactly the same place by the same photographer, Angus McBean. With the four fellows grouped over the staircase at the offices of EMI Records in London's Manchester Square, just as they had done six years earlier.

*The Beatles: Get Back* is by far the most informal set of records The Beatles have ever put out. Everything was rehearsed, as you know, down at Twickenham — both those sessions were really to get together the new songs and decide how each one would be treated. Once we moved from Twickenham to Apple all the recording we did was "live" with no "over-dubbing" of extra voices or instruments, no orchestras brought in to boost the accompaniments, no special electronic happenings whatsoever. Just three guitars plus

Ringo's drums—with piano and occasional organ contributions from Paul and from Billy Preston who was the only non-Beatle to work with us throughout the series of sessions.

The stereo version of the LP is particularly great—thanks to sound expert Glyn Johns who was the studio engineer for all the recordings.

Gradually since *Please, Please Me* The Beatles have been going for greater and greater studio perfection, using every possible audio and electronic technique to add to and improve the finished productions. This time the policy has been entirely different.

*The Beatles: Get Back* is The Beatles with their socks off, human Beatles kicking out their jams, getting rid of their inhibitions, facing their problems and working them out with their music. During and in between most of the tracks you will hear lots of studio-floor conversation, each of the fellows chatting, preparing for the next number, shouting comments up to the control room. On other albums all

Looks as though Paul's the only one doing any work during this river crossing. ▶











this type of ad-lib stuff has been cut from the tapes before putting the tracks on disc. This time everything is left for you to hear—just as it happened. You even hear a clapper board banging down and a yelled instruction from one of the filming crew people who were making the separate visual recording of everything which took place.

In all there are nine entirely new numbers on *The Beatles; Get Back*—plus both sides of the recent single, *Get Back* and *Don't Let Me Down*. At the very end of the second side they get back to *Get Back* again for a brief encore version of that number. And between a couple of other items are brief "link" tracks featuring *Save The Last Dance For Me* and *Maggie May* the only non-Beatle compositions the fellows have put out on record since they made *Act Naturally* and *Dizzy Miss Lizzy* for their *Help!* album in 1965.

There is only one George Harrison composition — *For You Blue*—and it hasn't a trace of sitar or anything else Eastern about it.

Ringo stays with his drums all the way through this new programme and he DOESN'T have a solo vocal track of his own on this occasion.

Although this LP has only 11 main numbers on it far more tracks have been recorded. The Beatles didn't want to repeat the "double disc" idea and make everyone buy a pair of LP records together. Instead all the other tracks are held "in the can" so that they can be used later.

Amongst the stuff that "stays on file" so to speak is enough material for a special rock 'n' roll LP — including famous American rock hits like *Shake*

*Rattle And Roll* and *Blue Suede Shoes*.

What's more we even did a re-make of *Love Me Do*, The Beatles first single from October 1962! But one of the recordings which you WILL find on the new album goes back even further than that—it's a number called *One After 909* which John and Paul wrote as long ago as 1959!

Oh yes, Ringo DID put down one vocal item, his own composition called *Octopussy's Garden*, but along with at least another 15 others by George, John and Paul, it's "in the can" for future release unless now that all the Beatles are back they decide to make last minute additions to the August LP.

On the LP the version you will hear of *Get Back* is the same one which went on the single but we did a special LP version of the single's other side, *Don't Let Me Down*.

Everything you hear on *The Beatles; Get Back* was recorded at Apple and the starting dates for all recordings were during the last fortnight of January. The first one to get under way was *Dig A Pony* on January 20 and the last one we started work on was *One After 909* (May 28).

As you may remember if you saw all the newspaper stories at the time or read what I had to say about it several *Beatles Monthly* issues ago, we recorded five numbers in the open air on the roof of the Apple HQ building. The five were *One After 909*, *I've Got A Feeling*, *Don't Let Me Down*, *Get Back* and *Dig A Pony* but only ONE roof-top version is included on the LP—and that's *One After 909*. We did fresh versions of the other items way down below in the basement.

O.K.—it's time to get back. Here's my run-down on all the LP recordings, the ones The Beatles have made just to please, please you:—

## SIDE ONE

### 1. ONE AFTER 909

*One After 909* was written by John and Paul ten years ago when they were not Beatles at all but The Nurk Twins or something like that.

Like I said a little earlier, this is the album's only Apple roof-top recording. It makes a punchy kick-off to the *Get Back* programme with Paul's raw voice ravin' all the way. It opens with a piano run and a guitar chord echoing out around the January sky—but that's just a false start. Then straight into the heavy rocking. Ringo on drums, John playing rhythm guitar, George on lead guitar, Paul playing bass guitar and good old Billy Preston adding his electric piano work. The vocal is shared by Paul and John.

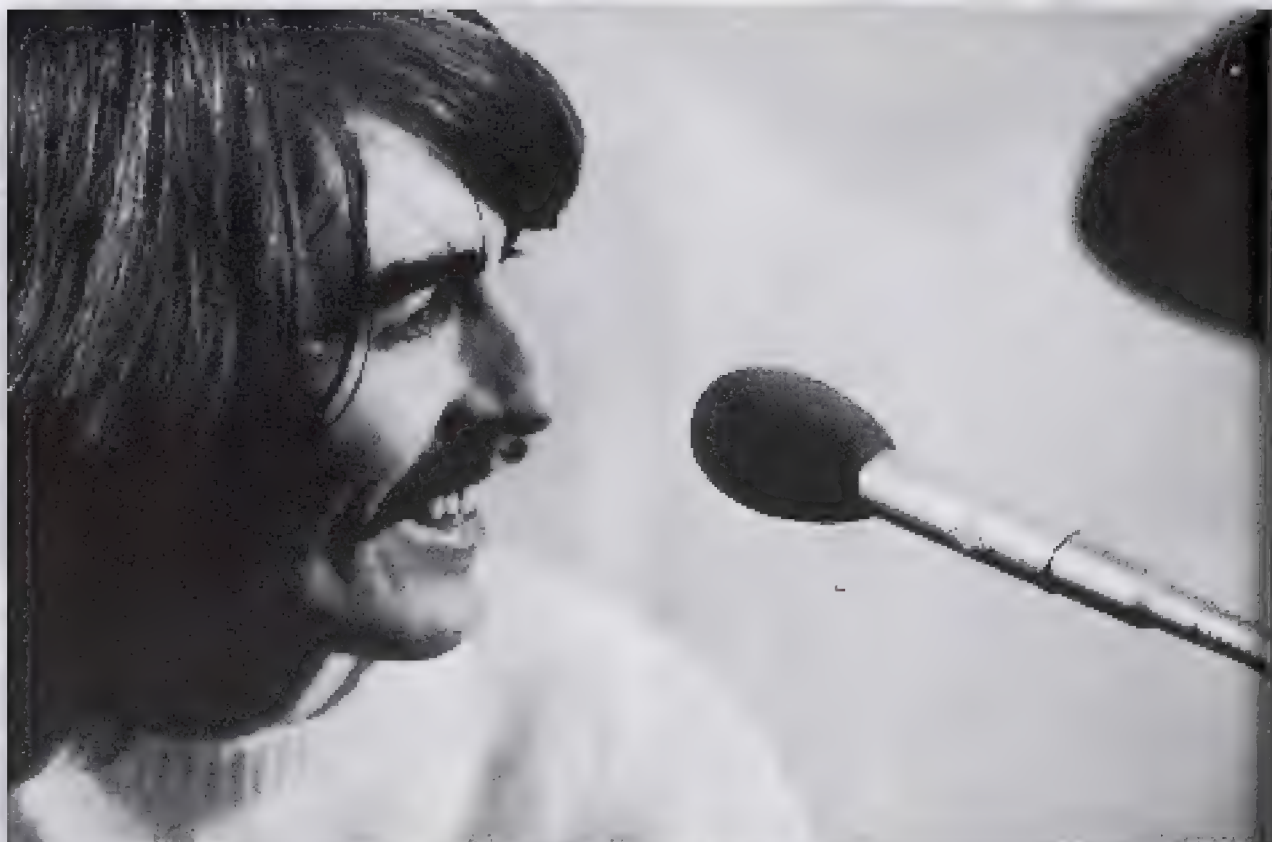
You won't catch all the words at first hearing—except, perhaps, the line about "she said she was travelling on the one after 909" which tells you a missing bird and a train are involved in the story. Make up the rest for yourself. Sounds to me as if this fellow really knows how to mess things up. His bird isn't coming on the next train either. He's a right loser!

### LINK TRACK: SAVE THE LAST DANCE

At the end of the first track there's a bit of applause and you'll hear Paul saying "Thanks Mo" to Ringo's Mo because she was clapping hardest! Then you'll hear a fragment

◀ "Watch the birdie", said the cameraman, but only one Beatle took any notice!





*ABOVE: George in the recording studio just before he shaved off his moustache.*

*BELOW: Every Beatle watched the birdie this time and Ringo took the whole thing lying down.*





of freaky vamping, just a nice bit of guitar stuff, and Paul saying "Just a minute boys". Then John and Paul go into the familiar old Drifters' hit *Save The Last Dance*—not much of it because this wasn't meant to be on the new LP at all but we left this bit to maintain the fun atmosphere of the whole session. Then: Paul: "Do your thing man." John: "I can't keep off it." John again: "Give me the courage to come screaming in."

## 2. DON'T LET ME DOWN

Nobody ever loved me like she does. You know that—and you know this track unless you've just never played the "B"-side of the *Get Back* single. For this LP version of *Don't Let Me Down* John sings with the guitar and drums line-up just as it was for *One After 909* but Billy didn't play this time. Paul sings too but it's mostly John.

I love this slow, bluesy one with its banging beat and great wailing guitar from the fingers of G.H.

At the end of the track you'll hear this:

John: "We'll do *Dig A Pony* straight into *I've Got A Feeling*."

And, friends, that's what they do.

## 3. DIG A PONY

Mostly John this one, with occasional Paul again. Billy's back on electric piano, Paul on bass and lots of metal coming from Ringo's department. A bit of blues this, nicely heavy, with emphasis on the tune rather than the words.

In gist the line is that you can do anything you want to do so long as you set your mind to it. Overcome everything if you really try to work

it out. You can even dig a pony. Lots of ad lib comments flung around, a crash of the cymbal and we're straight on into . . .

## 4. I'VE GOT A FEELING

Paul and John sharing the vocal. Paul coming in with that great screamy style of his. John replying to Paul's lines and, later, coming in to take over the lead singing for a verse. And you'll just about hear him mutter to himself "I cocked it up trying to get loud."

Story comes in the middle with the tag-line "All that I was looking for was somebody who looked like you."

Between *I've Got A Feeling* and the last track of the first side you'll hear Ringo thump his tomtoms and ask: "What does that sound like?"

## 5. GET BACK

Get back to where you once belonged—obviously the main theme not only of this terrific track but of the whole album. The Beatles' whole frame of mind for 1969. Paul does a great job of the vocal. Again it's George on rhythm, John on lead, Paul on bass, Ringo drumming and Billy doing his bit on the electric piano.

## SIDE TWO

### 1. FOR YOU BLUE

George's composition. George as vocalist. You'll hear him say "O.K.?" and give a bit of a false start on his guitar. Then he gets into this beautiful love song about the girl you're always dreaming of, the one who haunts you, the one you never quite meet up with. The grass is always greener on the other side of the hill. No bass here or on the next couple of tracks.

Instead we had George playing acoustic guitar, John on steel guitar, Paul on piano—plus Ringo's drumming. Interesting middle with 12 bars guitar and 12 bars piano. Almost like a South Sea Beat Ballad with the "island" effect of John's Fender running through here.

"You're a sweet and lovely girl, I love you". Nice words, neat tune. When you hear this one you'll agree that George's songwriting is better than ever these days. I'd say this is one of the most pleasing things he's ever done. Thank you George and now for . . .

## 2. TEDDY BOY

George switches to electric guitar here, John plays acoustic and Paul sings a simple story about a mother comforting her boy. Mama's going to see you through.

We all need someone to turn to—that's the message. We need people. No man is an island.

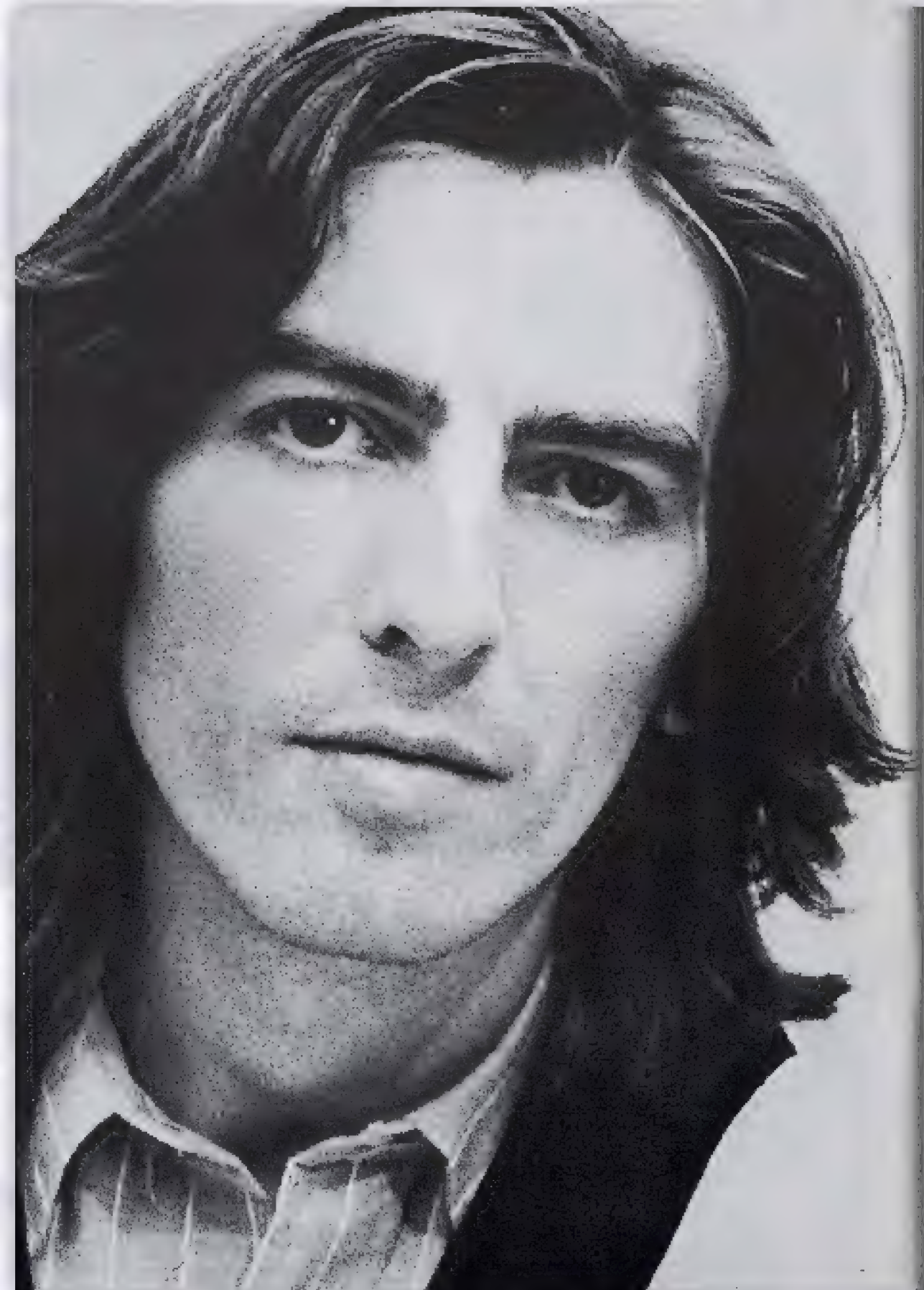
Later on the whole session gets a bit like a square dance with genuine (genuine?) calls. And we didn't cut out the electronic squeal that came halfway through this recording. The result of feed-back from one of the amps. All through the making of the LP we used portable equipment fetched over from EMI because the stuff being built into the Apple Studio wasn't ready for action.

## 3. TWO OF US ON OUR WAY HOME

Two of us riding nowhere. You and I have memories longer than the road that stretches out ahead. We're on our way back home. We're getting back.

John and Paul share the vocal on this pleasant medium-paced lazy Sunday afternoon sort of number. The two of







them with their voices in good harmony. Still not using a bass here but George reaching his fingers down low to the bass lines of his electric guitar. All fades away . . . "So we leave the little town of London, England. . . . " (Paul).

#### LINK TRACK: MAGGIE MAY

This is a riot. All the fellows getting together for a brief reminder that we're all Mersey Beat Boys at heart. Yes, this is THE Maggie May, dirty Maggie May who'll never walk down Lime Street anymore. Sung with much Liverpool gusto.

#### 4. DIG IT

Fast and very rhythmic. A great big free-for-all. John takes over the bass guitar playing for this and the next two tracks with Paul playing piano and George on acoustic again. Paul singing here with John shouting enthusiastic remarks like "I can hardly keep my hands still."

Scatty vocal vamping above the piano and rhythm laid down as a solid base.

"I want it, I want it" (George).

"You're gonna get it all right, get it good" (John).

The words are saying you can't really knock anything—BBC, Doris Day, anything—because SOMEBODY digs it even if you don't.

John: "That was Can You Dig It. Now we'd like to do Hark The Angels Come." Yes the voice you'll hear at this point belongs to J. Lennon and not G. Fields.

Then you'll hear a voice say "Take 27" which is nothing to do with 27 different recording "takes"—just the filming people readying themselves to

roll their cameras on the day's 27th bit of shooting.

"Take 27" (clap) "Sync the second clap" (clap).

#### 5. LET IT BE

This is the track I like best of the *Get Back* LP bunch. It's Paul using his soulful voice, sounding so very sincere, backing himself on piano.

When all the broken-hearted people living in the world agree, there'll be an answer—Let it be.

Behind Paul we had John and George doing the harmony. There's a lot of flowing piano above and around the vocal.

George plays his Lesley guitar—which can sound like organ and does here. Light metallic beat from Ringo with his foot right down to close up the hi-hat.

#### 6. THE LONG AND WINDING ROAD

Paul again here on another slow, sentimental piece with much piano surrounding his plaintive balladeering. About the girl who left him standing there all alone and the many times he's cried. But "you'll never know the ways I've tried." Don't leave him there—lead him down the long and winding road to your door.

Back to the beginning to remind you what the album's all about. What else can I say in July about a recording which has sold a few million singles and was still at the top of the charts in Britain and America when we came out with *The Ballad Of John And Yoko* at the beginning of June?

So that's *The Beatles; Get Back*—the record, the book that's coming out with it and the film we've made to show

people what LP making is really like. In fact that's the real intention of the album itself. All the off-the-record bits left ON the record for you to hear. None of the loose ends tied up. Just a friendly album that invites you to join in what happens in The Beatles' recording studio. Certainly something different. Quite unlike the carefully prepared, expertly edited LP productions the fellows have spent so many months on in the past.

In just a few weeks from now you'll have the chance of hearing it all for yourselves. I hope you'll agree that *The Beatles; Get Back* is a very interesting addition to your collection and that you'll enjoy the come-and-join-us informality of the whole thing.

MAL EVANS

~~~~~

IN THE AUGUST ISSUE OF  
*BEATLES MONTHLY*—  
LOOK FOR ANOTHER  
BEATLES LP SPECIAL  
FEATURING AN EXCLUSIVE  
REVIEW OF THE  
ALBUM BY FREDERICK  
JAMES. ONLY HERE IN  
THE AUGUST *BEATLES*  
*MONTHLY*—SO DON'T  
MISS IT!

~~~~~







## NEW ALBUM IN AUGUST

Latest report from Apple Records suggests a late August release for the Beatles next album—and there is a chance that several additional tracks will be added to the finished production.

John and Ringo were awaiting the return of the other two Beatles before deciding whether to include extra numbers or hold these surplus recordings for use on a later LP release.

At press time, Apple's managing director, Neil Aspinall, confirmed that the album had been given the tentative title of *The Beatles; Get Back*. He added: "Even this title might change within the next week or two before we are ready to announce the official release date. The fellows would like to use wording rather like that which appeared on their very first *Please, Please Me* album. So this new one may finish up being called something like "The Beatles: Get Back, Don't Let Me Down, And Nine Others."

### John and Yoko's First Song

John and Yoko returned home from Montreal on Saturday, June 7, and have spent the past few weeks getting together all the film they shot in Europe and Canada.

In Montreal, John and Yoko recorded a special new number called *Give Peace A Chance*, the first song they have written together. As a make-shift recording studio, they used their hotel room and were joined by 40 friends for the session. These included Dick Gregory, Tom Smothers of the Smothers Brothers, and a Jewish Rabbi, Rabbi Feinburg.

At press time, Apple Records confirmed that this special track would be released on July 4 with the special 'Group' credited as Plastic Ono Band.

### BEATLE QUICKIES

George and Patti were joined in Sardinia for the final fortnight of their June holiday by their close friends, Klaus and Christine Voorman. The foursome stayed in a private villa on the Costa Smeralda.

Ringo is now filming final scenes with Peter Sellers for their picture "The Magic Christian" at Twickenham film studios. They started shooting the last series of sequences during the final week of June.

On Friday, June 6, Ringo, Maureen, Zak and Jason returned home from their 14-day vacation on Paradise Island in the Bahamas, where they stayed at the Huntingdon Hertford Hotel.

### PAUL AND LINDA AT CORFU

Paul and Linda McCartney, with little six-year-old Heather, returned from their holiday at Corfu in the Greek islands on Tuesday, June 17, the day before Paul's birthday.

During their vacation, they rented a £125-a-week villa, a mini car to drive around the island and a luxury speedboat for pleasure trips around the bays.

Observers report from Greece that Paul seemed thoroughly at home in his dual role of husband and father, while Linda spent many of her mornings preparing fairly authentic Greek-style lunch dishes for the family between the sunbathing sessions.

## FIFTH BEATLES RECORD

Organist, pianist, composer and singer, Billy Preston, has just had his own first record released on the Apple label. Billy has been dubbed "The Fifth Beatle" because of the amount of recent recording work he has done alongside John, Paul, George and Ringo in the new Apple basement studio.

His first single is called *That's The Way God Planned It*, his own composition. George is credited as producer.

Meanwhile, Billy's first Apple LP is being readied for imminent release and amongst the noteworthy personalities invited by George to drop in at Billy's album session were Klaus Voorman, Keith Richard and Blind Faith's Ginger Baker and Eric Clapton.

Singing behind Billy on some tracks are songstress Madeleine Bell and American soul girl Doris Troy with whom Billy penned one of his new LP numbers.



The **Beatles** **No. 72**  
JULY 1969  
**BOOK**

